SOLO EXHIBITION

RUBANAH
underground hub

Menjabat Tangan Ingatan

Haiza Putti

Curated by

Ibrahim Soetomo

Exhibition duration
25 August - 22 September
2024

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Daftar Isi

Siapa pemilik sejati ingatan?
by Ibrahim Soetomo

Karya Haiza Putti

Tentang Haiza Putti

Tentang Ibrahim Soetomo

Kolopon

Content

Who is the true owner of memory?
by Ibrahim Soetomo 1

Haiza Putti's Artworks 6

About Haiza Putti 20

About Ibrahim Soetomo 21

Colophon 24

Siapa pemilik sejati ingatan?

Pembaca yang baik,

Kita sedang mengunjungi pameran tunggal pertama Haiza Putti. Judulnya *Menjabat Tangan Ingatan*. Runni, akrabnya, berupaya mengingat dan mengenal kembali sosok mendiang ibunya. Ia telusuri kepingan-kepingan peninggalan, dari memorabilia tersimpan, rekaman, tulisan tangan hingga ingatan anggota keluarga lain. Hanya saja, kepingan yang terakhir membingungkan Runni dewasa dalam menentukan sikap dan perasaan terhadap mendiang ibu yang hampir tak ia kenal itu. Lantas ia muncul dengan gagasan "ingatan yang tertanam."

Sebagai pengantar, Runni adalah seorang seniman yang sidik jarinya sudah nampak sedari awal. Lukisan-lukisannya memadukan sapuan-sapuan kuas ekspresif tapi halus, dengan warna-warna lembut tapi berani. Pada pameran ini, Runni melangkah ke imaji-imaji yang lebih impresif. Bentuknya ada, hanya saja sugestif. Ia ingin menggambarkan kekaburan ingatan yang ia maksud. Ia juga menghadirkan sejumlah karya keramik yang putih dan ringkih untuk mewakili sifat ingatannya itu.

Runni mengolah gagasan tentang kain. Sejak 2019, setelah ia merasa bahwa sapuan kuas yang ekspresif dan dinamis itu adalah teknik yang ia gemari, ia mulai melukis di atas kanvas yang berlipat dan melekuk. Ia jelajahi bentuk dan ukuran kanvas *custom*, kemudian memajang aneka lukisannya menjadi satu instalasi padu. Bukan berarti Runni meninggalkan teknik melukis di atas kanvas konvensional, hanya saja dengan bentuk bermacam-macam itulah ia menantang diri untuk berkisah dalam berbagai cara, juga menantang persepsi kita dalam memaknai sebuah lukisan jadi.

Ada pula cerita tentang kain itu sendiri.

Selagi menelusuri peninggalan keluarganya, Runni menemukan kain-kain sulam untuk pakaian perempuan khas Sumatera Barat

Who is the true owner of memory?

Dear readers,

You are now visiting Haiza Putti's first solo exhibition. Its title is *Menjabat Tangan Ingatan / Shaking the Memory's Hand*. Runni—her nickname—was trying to remember and get to know her late mother again. She traced her mementos, her memorabilia, archives, handwriting, and also the memories of other family members. However, this last piece gave the adult Runni confusion regarding her opinions and how she should interact with her late mother whom she hardly knew. Then she came up with the idea of "embedded memories".

Firstly, Runni is among the kinds of artists whose artistic fingerprints have been visible since the very beginning. Her painting combined expressive yet delicate brush strokes with soft yet bold colors. In this exhibition, Runni moves into more impressive images. They have shapes, but feel more suggestive. She wants to depict the vagueness of memory. She also brought out several ceramic works—white and fragile—to represent the nature of our memories.

Runni also worked on the ideas about fabric. Since 2019, after she was convinced that expressive and dynamic brush strokes were the technique that she preferred, she started painting on folded and curling-up canvases. She experimented with the shapes and sizes of canvases and then gathered these various paintings into a single and harmonious installation. This didn't mean that Runni left the painting technique on conventional canvases through these various shapes, but it was her way to challenge herself to tell her story in diverse possibilities, and also challenge our perceptions in interpreting a finished painting.

And there is also a story on the fabric itself.

When she was tracing her family's heirlooms, Runni found embroidered fabrics that would be used for traditional West Sumatran women's clothing, which her grandmother collected. Embroidered cloth, or suji in Minangnese,

koleksi neneknya. Sulam, atau suji dalam bahasa Minang, umumnya bermotif bunga dan benda-benda alam dengan warna-warna bertingkahan. Runni melukis ulang motif-motif itu. Suji kapalo samek, misalnya, menjadi rujukan bagi kain yang membalut wajahnya dalam potret diri *Salutan Oranye #1*. Di situ Runni menjelajahi turunan warna jeruk setelah cukup lama beredar di kawasan anggur dan krim. Darinya, Runni memperluas lingkaran pameran yang berawal dari ibu, keibuan, menjadi tradisi turun temurun dan benda-benda warisan keluarga.

Sebagaimana yang pembaca akan lihat, *Menjabat Tangan Ingatan* bukanlah pameran memorabilia. Hampir tak ada benda 'asli' di sini. Ini adalah pameran tentang ibu, ingatan dan warisan dari sudut pandang seorang seniman yang mana melalui buah-buah ciptanya ia menafsir ingatan sekaligus berdamai dengannya. *Menjabat Tangan Ingatan* adalah cara Runni mengafirmasi secara emosional ketimbang mencari-cari mana kisah yang benar. Barangkali itulah watak memori: tersebar-sebar, terkandung dalam benda-benda, hingga suatu saat kita dapat menguak dan membebaskannya dari penjara benda itu. Sedangkan ingatan dalam diri, terlebih jika ia adalah ingatan pertama, akan senantiasa tak lengkap. Pembaca, barangkali, punya pengalaman mengingat-ingat yang serupa.

Salam,
Ibrahim Soetomo

commonly had floral and natural motifs, with vibrant colors. Runni repainted those motifs. Suji kapalo samek, for example, was her reference for the cloth that covered her face in her self-portrait *Orange Blanket #1*. In this painting, Runni explored the derivation of the orange fruit color after spending quite a time with the colors of wine and cream. Through this painting, Runni expanded her exhibition, which started from a mother, motherhood, into hereditary traditions and family heirlooms.

As you will see yourself, *Shaking the Memory's Hand* is not an exhibition of memorabilia. There are almost no "real" objects here. This is an exhibition about a mother, the memory, and the legacy, through the perspective of an artist, who through her artwork made an interpretation of a memory and also made peace with it. *Shaking the Memory's Hand* is Runni's way to make an emotional affirmation, rather than looking for one true tale about her mother. And perhaps this is the very character of memory: scattered and contained in objects, until we could uncover and free it from prison that was these objects. Meanwhile, the memory inside us, especially if it is our firsthand memory, will always be incomplete. You readers perhaps have a similar experience in your own act of remembering.

Warmly,
Ibrahim Soetomo.

Salutan Oranye #1
2024
Oil and acrylic paint, crayon, on canvas
80 cm x 100 cm

Salutan Oranye #2
2024
Oil and acrylic paint, crayon, on canvas
100 cm x 150 cm

The Eyes Were Closed, so They Passed On
2024
Oil and acrylic paint on canvas, wooden chair
550 cm x 48 cm (canvas), 50 cm x 70 cm x 90 cm (chair),
123 cm x 18 cm (chair leg), 45 cm x 30 cm (canvas hanger)

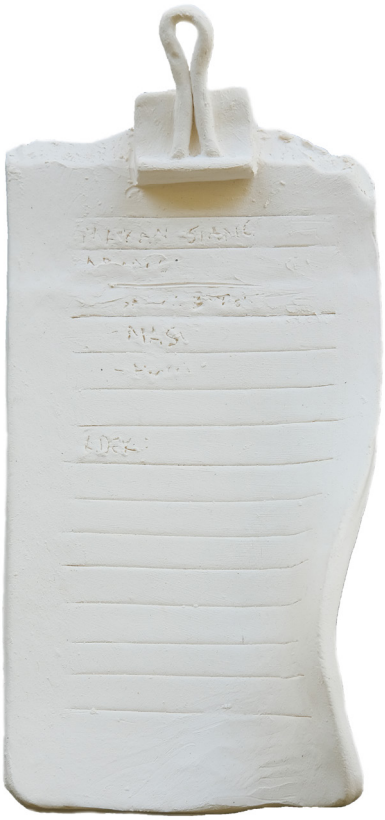
„„Takambang Jadi Guru #1
2024
Oil and acrylic paint, crayon, on canvas
50 cm x 80 cm

„„Takambang Jadi Guru #2
2024
25 cm x 26 cm x 17 cm
White clay ceramic

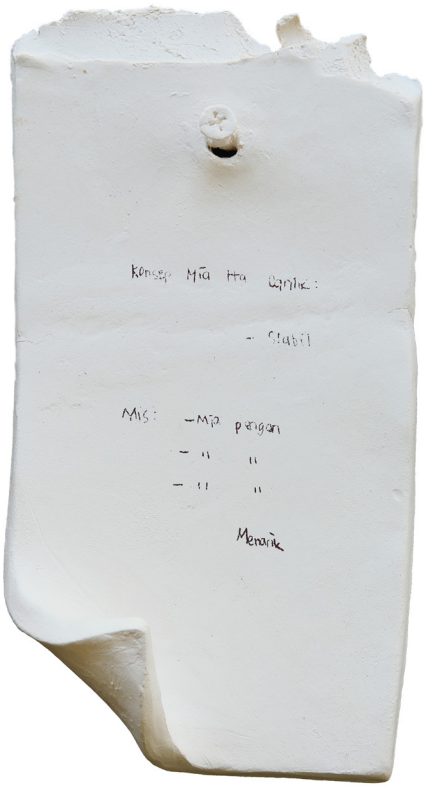
Kain Emma #1
2024
Oil and acrylic paint, crayon, on canvas
50 cm x 80 cm

Kain Emma #2
2024
Oil and acrylic paint, crayon, on canvas
50 cm x 80 cm

Kain Emma #3
2024
Oil and acrylic paint, crayon, on canvas
50 cm x 80 cm



Titipan Makanan Hari Itu
2024
White clay ceramic
10 cm x 21 cm



Catatan 1992
2024
White clay ceramic
9 cm x 16 cm

Luruih, Karitiang, Luruih, Karitiang #1
2024
Oil, acrylic paint, and thread on canvas
30 cm x 50 cm

Luruih, Karitiang, Luruih, Karitiang #2
2024
Oil, acrylic paint, and thread on canvas
30 cm x 50 cm

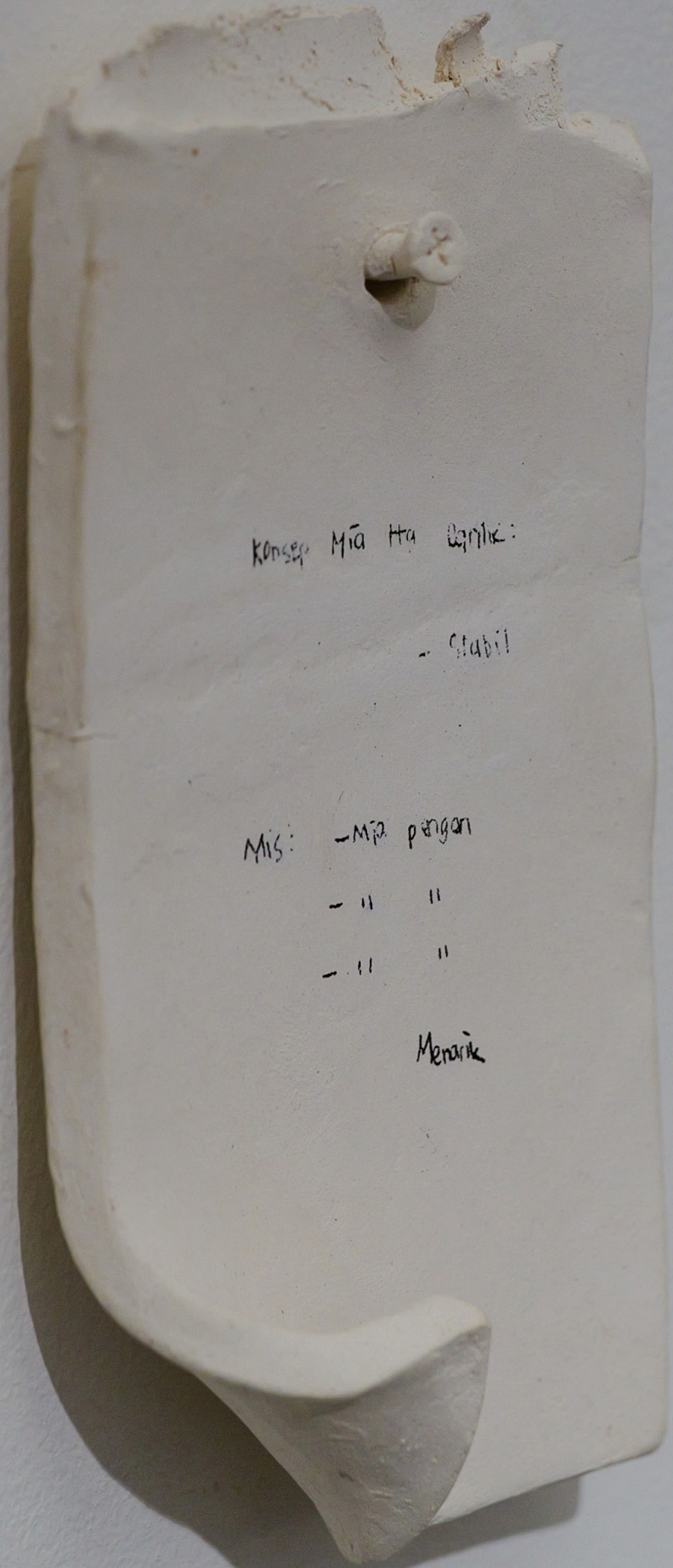
Bunga Takambang
2024
White clay ceramic
Variable Dimension or 50 cm x 47 cm (if displays with the same composition as the picture)

Menjabat Tangan Ingatan
2024
Oil and acrylic paint, crayon, on canvas
90 cm x 140 cm

Haiza Putti (B. 1998 in Jakarta), often called Runni, graduated from the Fine Arts study program from the Faculty of Arts and Design of the Bandung Institute Technology (ITB) in 2020. As an artist, Putti focuses on visual exploration as well as challenging the artwork's physical boundaries. Putti raises a lot of topics about traditions, family, and women's identity related to their daily and personal experiences.

Apart from doing arts, Putti involved in several art projects as a writer and manager. Some of them are Shifting Spaces (2021), Jakarta Doodle Fest (2023), JICON 2023, as well as in the establishment of Kapital Space in Bandung.

Ibrahim Soetomo (Indonesia, 1995) is a Jakarta-based self-proclaimed Proustian, curator, program manager, writer, and researcher. His writing work encompasses fiction, art review and research, editorial, and self-publishing. He writes in Indonesian and English.
As a writer, Ibrahim strives to write concisely and accessibly without neglecting its fundamentals of beauty. Ibrahim writes reviews on contemporary art and artists in Indonesia. His current thesis is about the critic Dan Suwaryono and art criticism in 1950s Indonesia. His self-published book as part of Rumah Tangga's residency program, "Buku Biru" (2021), is a quiet and steady observation of spaces and days, drawn into the form of a single day's passing from sunrise to night. He also writes for commissions, including "Direktori: Indonesian Collective Map 2010 - 2020" (Whiteboard Journal & British Council, 2020) and "Amrus Natalsya: Memahat Bahtera Purba dan Pecinan Kota Tua" (Kemendikbudristek, 2021). Ibrahim is also a frequent contributor to Whiteboard Journal.
As an art manager, Ibrahim has four years of experience in producing contemporary art exhibitions as well as collective works in Jakarta and surrounding cities.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